THE UNIVERSITY OF TORONTO WIND SYMPHONY

RONALD CHANDLER, CONDUCTOR

MACMILLAN THEATRE

SUNDAY, JANUARY 24, 1982

3 PM

PROGRAM

Novena - Rhapsody for Band (1980) JAMES SWEARINGEN

The traditional difference between a concert band and a wind symphony is that while in a band doublings may require over a hundred members, a wind symphony has only one player on a part. Because there are enough good wind players at the University of Toronto to make two wind symphonies, only some members play in each piece. Since the large-scale scoring of Novena requires the big sound of full concert band forces, the entire membership of the Wind Symphony plays together for this driving, energetic piece.

Water Music Suite (1715, arr.1950) GEORGE FRIDERIC HANDEL
(Arr. by Hershy Kay)

Allegro
Air
Minuet
Hornpipe
Finale

Except for flutists, oboists and trumpeters, most wind players are obliged to turn to transcriptions if they want to play baroque music. Handel's Water Music is a perfect choice for a modern band transcription because of the baroque tradition of using winds for "outdoor music". The Water Music was first played on a barge on the river Thames for the coronation of King George I, who as Elector of the German province of Hanover, had been Handel's employer since 1710. Handel had spent almost no time fulfilling his duties to George in Hanover however, straying mostly to London, and the story goes, though it is probably apocryphal, that only the sublime Water Music restored Handel to his suddenly-reappeared employer's favour.

Concertino for Flute (1980) GARY KULESHA
(b. 1954)

Marina Piccinini, flute

Toronto-born Gary Kulesha studied composition under Sam Dolin at the Royal Conservatory and John McCabe in England. The Concertino is reminiscent of the modal impressionist flute solos in such pieces as Debussy's Afternoon of a Faun or Ravel's Daphnis and Chloë. After a free-flowing fantasy movement, there is a virtuosic cadenza followed by a vigorous rondo.

UNIVERSITY OF TORONTO WIND SYMPHONY PERSONNEL 1982

Flute
Dianne Aitken, Toronto
David Gerry *, Hamilton
Heather Moore, St. John's,
Bridget Muldoon, Grand Rapids, Mich.
Lisa Lorenzino, Swift Current, Sask.
Nancy Riecken *, West Vancouver, B.C.
Carol Stebbings, Barrie
Susanne Takahashi, Silver Spring, Maryland, U.S.A.
Dorothea Weigeldt *, Kenora

* piccolo

Oboe
Martin Houtman, Kingston
Helen MacKay, Toronto
Mary Smith, Thunder Bay
Peter Voisey, Ottawa

Clarinet
Mark Becker, San Francisco
Frank Boccitto, Toronto
Lorne Buick, Santiago, Chile
Katherine Carleton, Peterborough
Jason Hall, Toronto
Margaret Isaacs, Winnipeg
Terry Kowalczuk, Toronto
Scott Whittington, Midland

Bass Clarinet
Don Ross, Edmonton
Eb Contra Alto Clarinet
Frances Cohen, Toronto

Bassoon
Peter Lutek, Burlington
Wendy Rose, Keene
Edith Stacey, Halifax, N.S.

Saxophone
Brian Crone, Toronto
Jean Ducharme, Beloeil, P.Q.
Wendy Rothwell, Toronto
Mark Tooker, Brockville

Trumpet
Mary Evered, Rexdale
Norman Garcia, Scarborough
Frances Harvey, Kettleby
Mark Hopkins, Scarborough
Anita McAllister, Campbellville
James Rolfe, Toronto
John Selkirk, Toronto
Lino Varano, Toronto
Michael White, Vancouver

French Horn
Raymond Bisha, Saskatoon
Debbie Dodds, Toronto
Gwendolen Limbertie, Toronto
Mary Lee, Toronto
Margaret Howard, Calgary
Andrew Southcott, Grand Bend
Tom Wade-West, Knowlton, P.Q.

Trombone
Tim Cunningham, Toronto
Gregory Farrugia, Toronto
Karen Maxwell, Scarborough
Kevin Sharp, Toronto
Theresa Tusz, Kincardine
John Wilson, Toronto

Euphonium
Valerie Atkinson, Toronto
Kenneth Hudson, Kenora

Tuba
Salvatore Fratia, Toronto
Ian McIntosh, Toronto

Double Bass
Tim Fitzgerald, Halifax, N.S.
Stephen McClellan, Muskoka

Percussion
David Bradshaw, Toronto
Chris Burrell, Toronto
Mark Duggan, Halifax, N.S.
Stephen Li, Toronto
Ian Wright, Toronto

Librarian & Manager
Ian McIntosh

Eighteen-year-old Marina Piccinini, from the studio of Jeanne Baxtresser, is in her second year of the Bachelor of Music Performance program at the University of Toronto.

INTERMISSION

Moresca: A Symphonic Pantomime (1980) CLAUDE T. SMITH (b. 1932)

Moresca, by Southwest Missouri State's Claude T. Smith was written for the University of Nebraska at Omaha Wind Ensemble under James Saker. It comprises a lyrical waltz section and a contrasting, driving allegro, of which we hear germinating fragments in the opening measures. Light, transparent scoring and energetic rhythmic invention, typical of Smith's writing, can be heard throughout the piece.

Sketches on a Tudor Psalm (1971) FISHER TULL (b. 1934)

Generations of musicians have admired and adapted Thomas Tallis' sixteenth-century setting of the Second Psalm. It appears in Vaughan Williams' Fantasia for Orchestra of 1910 and is still in use in the Anglican Church. This version by Fisher Tull, of the Sam Houston State University at Huntsville, Texas, is a set of variations that, although developing and varying widely in colour, texture and rhythm, never loses sight of the original hymn tune.

Theme And Variations, Op.43a(1943) ARNOLD SCHÖNBERG (1874-1951)

Schönberg's Theme and Variations is one of those rare works that is first of all a great piece of music, and that happens to be scored for wind ensemble. Schönberg, one of the pioneers of atonal writing, wrote the piece in Los Angeles in 1943, twenty years after he had established his twelve-tone system. In spite of this, the twenty-one bar theme can be heard distinctly in each variation, and the piece is clearly in G minor. Intriguing about the work is the rapid, almost measure by measure, alternations of colour, style, articulation, phrasing; of totally different kinds of music, from the sweetest and most lyrical, to the dryest, driving martial, to the fullest and most expansive. That Schönberg himself was pleased with the piece we can see from his correspondence: "I can assure you-and I think I can prove it-that as far as technique is concerned it is a masterpiece; and I know it is inspired. Not only because I cannot write even ten measures without inspiration, but I really wrote the piece with great pleasure".

- Notes by Don Ross

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FACULTY OF MUSIC

A receipt suitable for tax purposes will be provided.

- Gustav Ciamaga, Dean

Next Concert: University of Toronto Concert Band
Sunday, January 31, 1982
3 pm, MacMillan Theatre

Next Wind Symphony Concert: Sunday, March 28, 1982
3 pm, MacMillan Theatre